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ABSTRACT

The nature and content of art education are described. This Framework, directed to teachers, curriculum specialists, and school administrators, is intended to help school districts improve and expand their art programs and to develop curriculum materials that are suitable to each district's needs, interests, and capacities. Presented are recommendations regarding implementation, instructional materials, facilities, and teacher education for art programs. The major topics covered are: goals of art education; objectives and instruction in art education programs; evaluation and review; and teachers and resources for art education programs. Included are 22 selected references. (Author/LS)

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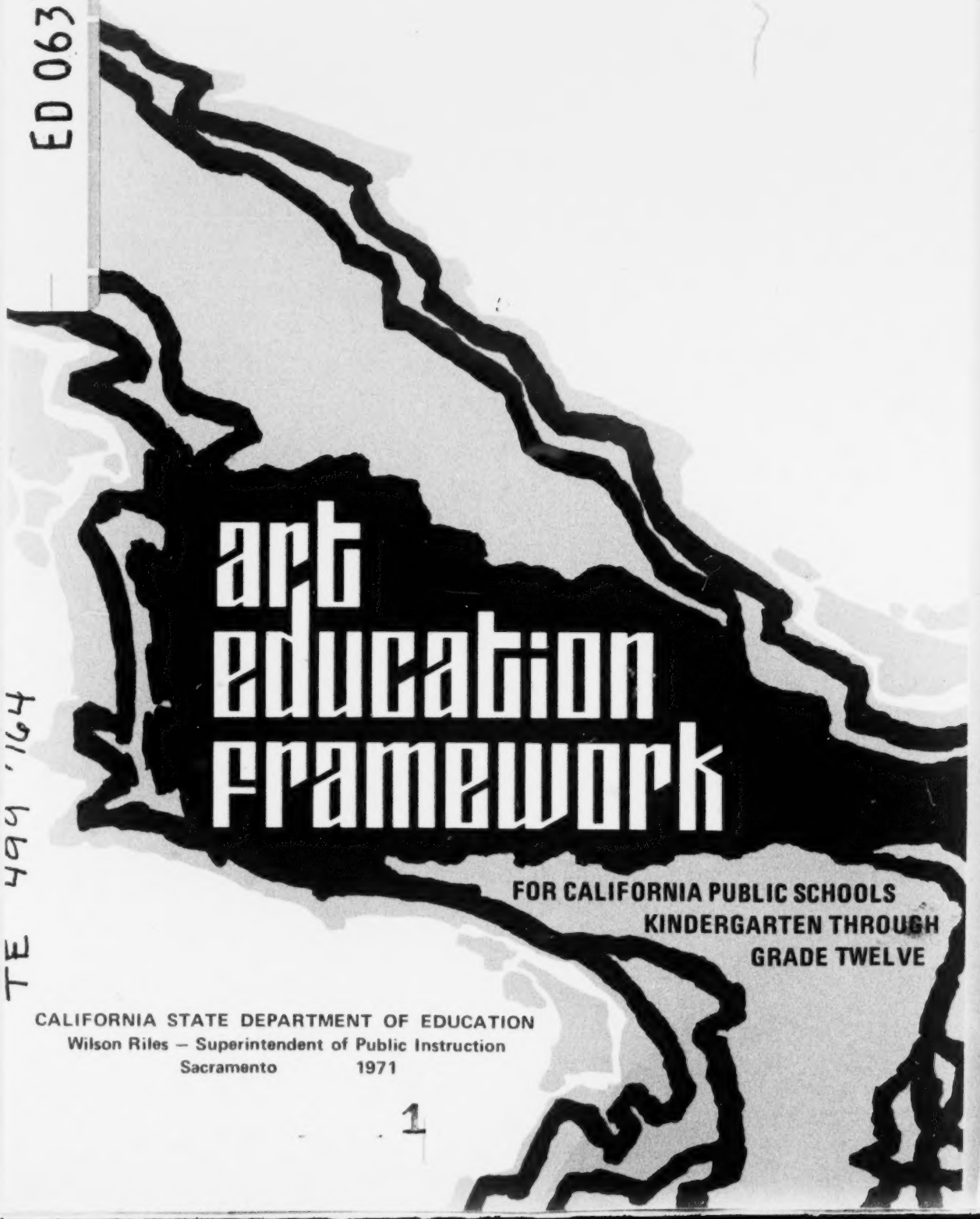

art education framework

FOR CALIFORNIA PUBLIC SCHOOLS
KINDERGARTEN THROUGH
GRADE TWELVE

TE 401.164

CALIFORNIA STATE DEPARTMENT OF EDUCATION
Wilson Riles – Superintendent of Public Instruction
Sacramento 1971

1

art education framework

FOR CALIFORNIA PUBLIC SCHOOLS
KINDERGARTEN THROUGH GRADE TWELVE

Prepared by the

Art Framework Subcommittee of the
Fine Arts and Humanities Framework Committee

Adopted by the

CALIFORNIA STATE BOARD OF EDUCATION

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1971

Foreword

Artists capture magnificence through a highly refined selection process. They select only the elements they need to capture the brilliance of their subjects; but in the process, they examine many elements. We in education must learn to do the same.

Therefore, to develop viable art education programs, we must bring together those persons who can help us in the selection process. We must involve the experts in education and art. But we must also involve the parents and certainly the children themselves.

We must offer to the parents and their children the bond of partnership in learning. We must share with them the challenges and the joys of learning. Our frameworks and our courses of study are meaningless without their understanding and support.

The authors of this Framework have written that "making decisions regarding art programs requires an understanding of the nature of the students to be educated and of the communities in which they live . . . ." I can think of no better way to gain such an understanding than to involve the children in as many of the educational processes as possible. I believe the children should be active participants in their own education. Therefore, as we develop our programs in art education, let us utilize the creative thinking – the fresh insight – of our young.

We must establish good, strong art education programs. If we fail in this, our children will suffer. They will suffer because they have been deprived of one of the most precious and essential of the human experiences – gaining an understanding of life's creations.

I take considerable pride in being the first Superintendent of Public Instruction to sign a foreword to an art education framework for the public schools of California. My hope is that in publishing this document, we have moved one step closer to building the best educational system in the world **for our children.**

Superintendent of Public Instruction

Wilson Riles, Superintendent of Public Instruction, admires a painting in mixed media by Joe Vax, age 18, Oakland City Unified School District. This painting was on display at the first statewide student art exhibit, which was held at the Oakland Museum and sponsored by the California Art Education Association. Joe Vax's painting is one of three selected from the exhibit to appear in the John F. Kennedy Center for the Performing Arts when it opened in September, 1971.

Sixty paintings were selected from the Oakland exhibit to appear in the lobby of the State Education Building in Sacramento. This was one in a series of displays of children's art placed on exhibition in the State Department of Education. Other exhibits included a collection of works by American Indian children, sponsored by the International Children's Art Center, San Francisco; a display of photographs taken by students at Oakland High School; and three exhibits sponsored by the California Association for Supervision and Curriculum Development: "Printmaking," "Stichery," and "The Sea: in It and on It." These last three are traveling exhibits that are being shown in school districts throughout the state.

Photographs of artworks selected from displays in the State Department of Education appear on pages 4, 12, 32, 37, 38, and 50 of this publication.

Preface

This Framework describes the nature and content of art education. It is directed to teachers, curriculum leadership staff members, and school administrators. It is intended to help school districts improve and expand their art programs and to develop curriculum materials that are suitable to each district's needs, interests, and capacities. The Framework presents recommendations regarding implementation, instructional materials, facilities, and teacher education for art programs. The ideas and suggestions it contains form a basis upon which more detailed teaching guides may be constructed.

The *Art Education Framework* was developed by the Art Framework Subcommittee of the Statewide Fine Arts and Humanities Framework Committee at the direction of the California State Board of Education and the California State Curriculum Commission. It is significant that California schools are directing attention to art education at a time of growing national interest in the arts and at a time when increasing attention is being given to school art programs.

The philosophy and requirements of a quality art program that are presented in this Framework are consistent with those established by the National Art Education Association. They were presented by the association in its publication entitled *The Essentials of a Quality School Art Program,* as follows:

> If art in education is to contribute effectively to the development of personal expression, qualitative aesthetic judgments, cultural understandings, and visual discrimination, then professional imperatives need to be continuously redeveloped as the society changes. This reassessment should, within the context of current professional goals, be concerned with content of the curriculum, qualifications of personnel, and instructional arrangements and facilities.
>
> Art has four aspects: seeing and feeling visual relationships, producing works of art, knowing and understanding about art objects, and evaluating art products. A meaningful school art program will include experiences in all of these areas. A planned program in art should be provided at all educational levels from kindergarten through high school. At each grade level, art experiences should be selected and organized with different emphases and different degrees of intensity and complexity so as to result in a broadened

understanding in all four aspects of the art subject: perceiving, performing, appreciating, and criticizing.

We hope that this publication will be helpful to school administrators, curriculum consultants, and teachers in their efforts to develop and implement effective art education programs in California public schools.

EUGENE GONZALES
Associate Superintendent of Public Instruction; and Chief, Division of Instruction

MITCHELL L. VOYDAT
Chief, Bureau of Elementary and Secondary Education

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[1]The titles and locations given for persons listed here are those that were in effect when this Framework was written.

[2]Dr. Eisner resigned from the subcommittee in 1969 and was replaced by Mrs. Frances Heussenstamm.

Photo courtesy of San Diego City Unified School District

Art, by deepening personal experience, helps to humanize an environment that is becoming increasingly automated and impersonal.

CHAPTER 1

INTRODUCTION

In 1965 the California Art Education Association called the attention of the California State Department of Education and the State Board of Education to the need for art education programs in California schools. The report, *The Place of the Visual Arts in the Schools of California,* emphasizes the relevance of art to current educational needs, as follows:

> In identifying the unique curricular position and the functions of the visual arts in education, art must be viewed as an essential aspect of culture, a main thread in the development of any civilization. Art, like science, mathematics, philosophy, religion, and other fundamental human activities, has deep historical roots. Works of art are a vital means of reading man's history and have served as an intellectual frontier, formulating kinds of awareness inaccessible by other means.[1]
>
> . . . . . .
>
> Creative activity in the arts, it should be emphasized, involves utilizing intuitive and emotional resources as well as the conscious, rational processes of thought.[2]

Today, more than ever before, schools need strong art programs. As a discipline that is both expressive and intellectual, art fosters students' powers to create, to experience, to analyze, and to reorganize in visual terms. Art, by deepening personal experience, helps to humanize an environment that is becoming increasingly automated and impersonal.

---

[1] *The Place of the Visual Arts in the Schools of California.* A position statement prepared by the California Art Education Association. San Diego: California Art Education Association, 1965, p. 1.

[2] *Ibid.*, p. 2.

In 1966 the California State Board of Education recognized that curriculum pressures had adversely affected both the quality and quantity of instruction in the arts and humanities. The State Board then gave support through a formal resolution to "a reemphasis on arts and humanities education in the schools of the state" and called upon "local districts to assist in reversing the current trend to deemphasize arts and humanities education."[3] In addition, state legislators and leaders in education called upon school districts to correct curriculum imbalance.[4] In an address to the Pacific Regional Conference of the National Art Education Association in April, 1966, Max Rafferty, former Superintendent of Public Instruction, pointed out that such imbalance, if continued, will "result in a generation with no artists able to produce masterpieces and with no patrons able to mourn their loss."

Use of Terms in the Framework

The terms "visual art" and "art" used in this Framework are applicable to all art forms or approaches, including not only drawing, painting, design, and architecture but also sculpture, crafts, graphics, photography, commercial design, and other forms of visual expression.

Principles for Art Education Programs

Art education programs in California are founded on the following principles:

1. The major value of art education consists in providing that which is unique to art. Education in art lies in visual aesthetic perception, in inner satisfactions that come from both perceiving and creating visual forms, in understanding aspects of reality through the visual image, in an understanding of the role of art in human affairs, and in developing capacities for self-expression.
2. Artistic growth must be fostered through instruction; it does not develop automatically with maturation. Learning in art is as complex as in other subjects; it does not simply "happen." The teacher's role is vital, demanding more of him than that he merely motivate students and hand out art materials. Instruction requires objectives, planning, continuity, and skillful

[3]Resolution of the California State Board of Education, March 11, 1966.

[4]California Assembly Concurrent Resolution No. 117, July 1, 1965.

guidance by well-qualified teachers. In some activities, teachers instruct in the skills of handling art media; in others they teach for expressive content, guide discussions of art, provide viewing and study trip experiences, or help develop bases for making aesthetic judgments.

3. Art instruction should be treated as a discipline with both cognitive and affective elements. Art learning includes the development of visual sensibilities, an understanding of the functions art performs in culture, the ability to make informed judgments about art, and an understanding of the bases on which judgments about art rest. Art deals with emotional, subjective, and intuitive responses as well as with intellectual and objective responses.
4. Learning in art can be evaluated. It is true that much growth in art learning is not easily assessed by the usual means of testing. However, responsible art teachers must be objective and thoughtful in assessing the consequences of instruction. They must also be sure that their assessment focuses on the growth of the individual rather than on the art works he produces.

The foregoing assumptions are reflected in the goals of art education, which will be described in Chapter 2.

Photo courtesy of San Diego City Unified School District

The high school art program should develop the analytical competence of students to view and discuss works of art.

Block print by Gracie Lapuyade, age 14, San Francisco Unified School District

As a discipline that is both expressive and intellectual, art fosters students' powers to create, to experience, to analyze, and to reorganize in visual terms.

CHAPTER 2

GOALS OF ART EDUCATION

The following educational goals form the philosophical rationale and are the bases for designing art programs in California. Identification of the organizing components within the discipline, which are described on pages 6 and 7, provides the operational structure for achieving these goals.[1]

Art education should do the following:

1. Develop citizens with a deep involvement and lifelong interest in the arts who will support the arts among competing priorities.
2. Cultivate intellectual bases for making and justifying aesthetic judgments in the visual arts in relation to personal and community life and to the environment.
3. Develop respect for originality in one's own visual expression and in the expression of others, including recognition of the impetus that creativity gives to human achievement.
4. Develop the skills of visual and tactile perception that increase the individual's sensitivity to the visual world.
5. Develop knowledge of the nature of art and its structure.
6. Develop manipulative and organizational skills for effective visual expression of ideas and feelings.
7. Develop knowledge and appreciation of the visual arts in this and other cultures, both past and contemporary.

---

[1]For a discussion of goals, please see the following publications: *Educational Goals and Objectives,* prepared by the California School Boards Association, Sacramento: California School Boards Association, 1969; and *The Essentials of a Quality School Art Program,* a position statement by the National Art Education Association, Washington, D.C.: National Art Education Association, 1968.

8. Nurture special talents and interests in the visual arts and occupational skills in art-related fields.
9. Develop an attitude of being at ease with art and the capacity to enjoy aesthetic expression in diverse forms.
10. Develop respect for both expression and craftsmanship in art.

Components of Art Instruction

There are four components of art education that should be incorporated in art curricula for California schools. If these components are blended in a curriculum that is appropriate to the maturity and abilities of the students involved, there will be not only a sense of common goals and purposes statewide, but local needs will be satisfied as well. The skill with which these components of art education are adapted will lead, *not* to uniformity or limitation, but to vital, relevant education. Common curriculum goals are *not* in conflict with diversity of instruction in classroom situations.

Component One: Development of Visual and Tactile Perception

Perception sensitizes students to the world about them. It enables them to see, feel, and comprehend form, color, and texture as well as subtleties in daily experiences. Through the development of heightened perception, individuals come to value, use, and derive pleasure through the faculties of sight and touch. The ability to perceive is fundamental to art expression and appreciation.

Component Two: Encouragement of Creative Art Expression

Purposeful visual expression is accomplished when the urge to communicate is linked with originality and with knowledge of the structure and language of art. Expression is cultivated through direct personal experiences with art media and involves those skills that enable students to communicate ideas, images, symbols, spirit, and feelings in visual forms.

Component Three: Study of Art Heritage

The study of art within cultural contexts develops a broad base of understanding of artists and of works of art and their evolution and function in both past and contemporary times. Knowledge of the artistic accomplishments of the great cultures of the world enables the student to see the place of art in relation to those cultures and to grasp the relevance of the arts in the value structure of our own society.

Component Four: Development of Aesthetic Judgment

Aesthetic judgment involves the study of the visual, intellectual, and philosophic bases for understanding art and for making judgments about its form, content, technique, and purpose. Students' concern for their visual environment is enhanced as they learn to recognize, talk about, and work with the underlying structure of art. They also come to understand issues and to develop criteria for appraising visual forms and for arriving at personal preferences and opinions.

Goals and Components in Action

Each of the four components of art education provides a continuum of experiences from the time a child enters school until he reaches adulthood. Neglect of any aspect at any level can result in failure to achieve the goal of producing aesthetically responsive citizens who are capable of making art an essential part of their lives.

The four components of art education are (1) development of visual and tactile perception; (2) encouragement of creative art expression; (3) study of art heritage; and (4) development of aesthetic judgment. These should be present in art programs at each grade level, with emphasis according to the needs, abilities, and interests of the students involved and of the communities in which they live. Chart 1 shows how the four components are developed from early childhood to adulthood, and Chart 2 shows how they are combined in integrated art education.

Early childhood art programs (preschool through grade three) emphasize direct experiences in creative expression and the building of sensory perception. The study of art heritage and the development of aesthetic judgment are introduced in primary terms.

Throughout the intermediate level (grades four through eight), the four components of art learning are given more nearly equal attention than in the earlier grades, thus expanding and enriching the understandings and skills introduced in the primary grades.

At the high school level (grades nine through twelve), emphasis shifts toward greater diversity of offerings and depth of instruction. As part of general education, broader studies are offered that are designed to develop aesthetically responsive citizens.

Administrative Responsibilities

Development and adoption of art programs is the responsibility of offices of county superintendents of schools and school district governing boards. These education agencies must take prompt action

Chart 1. Sequential Development of Components of Art Education

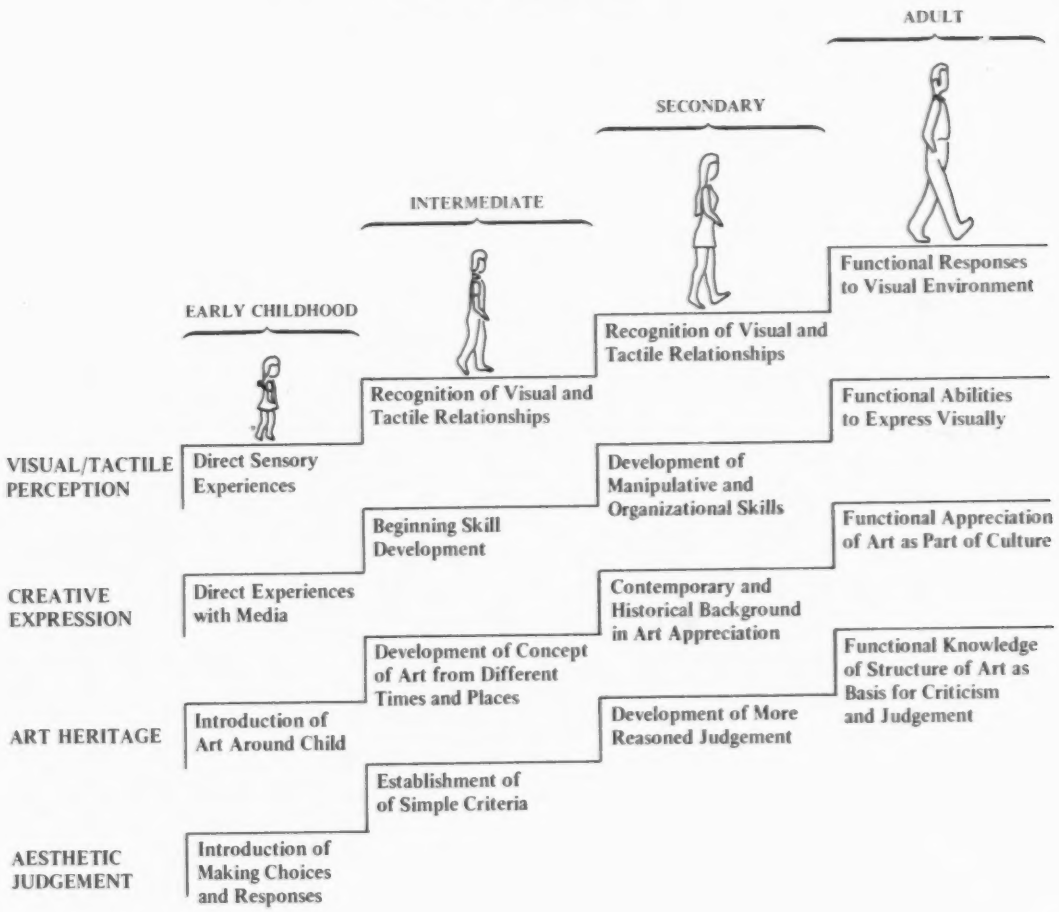

EARLY CHILDHOOD
INTERMEDIATE
SECONDARY
ADULT
VISUAL/TACTILE PERCEPTION
Direct Sensory Experiences
Recognition of Visual and Tactile Relationships
Recognition of Visual and Tactile Relationships
Functional Responses to Visual Environment
CREATIVE EXPRESSION
Direct Experiences with Media
Beginning Skill Development
Development of Manipulative and Organizational Skills
Functional Abilities to Express Visually
ART HERITAGE
Introduction of Art Around Child
Development of Concept of Art from Different Times and Places
Contemporary and Historical Background in Art Appreciation
Functional Appreciation of Art as Part of Culture
AESTHETIC JUDGEMENT
Introduction of Making Choices and Responses
Establishment of of Simple Criteria
Development of More Reasoned Judgement
Functional Knowledge of Structure of Art as Basis for Criticism and Judgement

Chart 2. Integrated Art Education

Through development of **visual and tactile perception**:	Through encouragement of **creative expression**:	Through study of **art heritage**:	Through development of **aesthetic judgment**:
All students respond to visual experiences and become conscious of aesthetic qualities in the world about them. They function as aesthetically alert citizens who recognize and react to the visual quality of their environment.	*All students* develop the ability to express themselves visually when they acquire useful skills and techniques that are employed in personal visual communication.	*All students* become informed about and appreciative of art and recognize that art is a visual and expressive record of mankind's development.	*All students* become aware that they can view, consider, and judge art works that have been created by themselves or others. They use art language in comparing and evaluating art forms.
All students develop the essential senses of sight and touch, not only as physical functions, but also as intellectual, emotional, and expressive acts.	*All students* experience deeply and succeed sufficiently in creative expression so that art enjoyment is accepted as a natural part of everyday living. They consider personal art expression as natural as reading, writing, or speaking.	*All students* come to know the functions of the visual arts and the relationship of the arts to humanity. They recognize artistic achievements as measures of cultural advancement.	*All students* formulate personal criteria for making aesthetic judgments and personal decisions involving the artistic qualities of consumer products, the visual environment, and formal works of art. They value art as a unique form of communication as well as an indispensable element in all man-made objects.
Some students become keen observers, writers, critics, and leaders in the cultural life of their community.	*Some students* demonstrate and develop special talents, some becoming artists, craftsmen, teachers, or architects, while others engage in expanding art-related fields.	*Some students* pursue the cultural-historical study of art, becoming curators, collectors, teachers, historians, or anthropologists.	*Some students* pursue art criticism and philosophy in depth, becoming philosophers, critics, writers, teachers, and so forth.

to ensure that this Framework is used as the basis for developing and implementing curricula to meet the unique needs of local communities and their students. Rather than imposing specific content and teaching strategies, the Framework defines a core of studies upon which the definition of instructional units and the adoption of instructional materials may be determined at the local level.

To develop and maintain quality art programs, school districts should do the following:

1. Establish local art curriculum planning groups to implement art programs. Such groups should include representative teachers and students, principals, community representatives, practicing artists, and members of professional curriculum staffs. Professional evaluators should also be included whenever possible.
2. Establish objectives for local instructional programs and develop curriculum guides designed to meet local needs.
3. Provide for ongoing evaluation, review, and improvement of art programs, again involving cross-sectional committees and individual teachers in evaluation, design, and development activities.
4. Determine qualifications for instructional personnel who will conduct the program and develop procedures for maintaining professional competence.
5. Adopt instructional resource materials and teaching strategies to support and enrich classroom studies, including essential instructional aids such as books, audiovisual materials, and teacher references as well as typical art media, such as paints, chalk, papers, and clay.

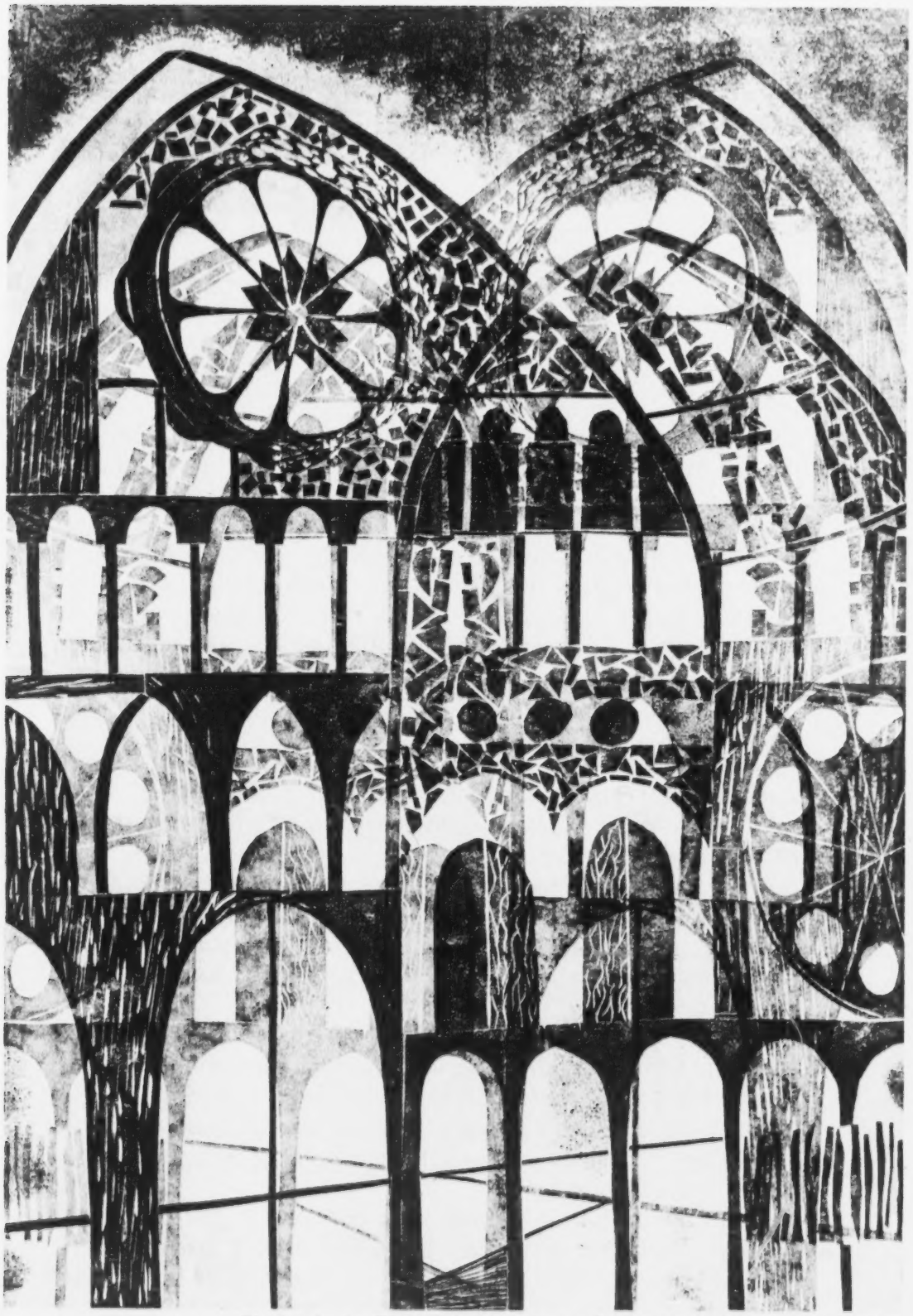
Many individuals should be involved in the curriculum development process. Coordination by and assistance from qualified leaders in education at district and county levels are essential to the development of effective art programs. To ensure the maintenance of ongoing leadership, specific responsibilityfor the art program should be assigned to an art specialist in each administrative unit. The art specialist – e.g., director, supervisor, coordinator, or consultant – should then cooperate with school principals and general administrative and instructional staffs in developing and implementing art curricula.

The need for administrative and consultant positions in art programs is increasing as a consequence of the need to coordinate instruction within growing school populations. In self-contained elementary classrooms where art instruction is the responsibility of each teacher, consultation with trained art resource personnel on a regular and frequent basis is essential. Consultant services, including

inservice teacher programs, are characteristic of school districts that are committed to a high level of art education.

Ongoing leadership for art program development should be provided on the following bases:

1. Each office of a county superintendent of schools should provide to school districts within the county concerned regular consultant services in art by a full-time member of the county superintendent's staff. (In 1970-71 only seven of the 58 offices of county superintendents of schools in California had full-time art consultants, and only 11 of them had part-time art consultants.)
2. Each unified school district and each district that is comprised of ten or more schools should have a full-time leadership position that should be filled by a trained specialist who is responsible for the art program of the district. Such positions may have various titles (e.g., supervisor, coordinator, consultant, or resource teacher); however, whatever the designation, the person in this position must provide guidance in improving the program and in maintaining competent instruction. In larger districts, additional personnel are required, in proportion to district size, to extend and maintain essential leadership services.
3. In smaller school districts, specialist positions may be joint appointments among districts or within a single district. The need for leadership by specialists is acute regardless of the size of the district.
4. Continuing curriculum review and development should be established as responsibilities of art curriculum specialists working with teachers, site administrators, and staff and community groups, both individually and in art curriculum committees.
5. Persons in leadership positions should maintain programs of consultant services and inservice professional growth that are responsive to the needs of teachers. Typical patterns include both short-term workshops and long-range courses under the leadership of district personnel, members of college staffs, or outside consultants.
6. Art curriculum leaders should be encouraged to keep abreast of research, curriculum trends, literature, and related resource materials in art education. To this end, they should be expected to participate in the various state, regional, and national professional associations in art education.



Block print by Richard Armijo, age 16, Oxnard Union High School District

A student's performance in producing an artistic, personal expression reflects his study of art.

CHAPTER 3

OBJECTIVES AND INSTRUCTION IN ART EDUCATION PROGRAMS

Instructional objectives lead to the achievement of the goals of art education (see pages 5 and 6) and relate specifically to each of the four components of art instruction (see pages 6 and 7).

Interpretation of objectives depends upon an understanding of what is meant by the term "instructional objective." An instructional objective with respect to art education is an observable or quantifiable art competence, appreciation, knowledge, or achievement that results from student involvement in the program of instruction.

The development of school district programs and of individual classroom lessons requires a definition of objectives that can be adapted to various situations; however, the objectives described in this chapter are considered so basic as to be essential to every program.

Each objective needs to be made specific as it nears the level at which students interact with the teacher and planned instruction; for example, the following objective may be made progressively more definitive as indicated:

- To recognize and differentiate among varying textures, colors, and shapes
- To recognize and differentiate among varying textures, colors, and shapes in natural forms
- To recognize and differentiate among varying textures as to tactile qualities (rough, smooth, hard, soft, sharp, wet, dry, polished, or pitted) in natural forms
- To recognize and differentiate among varying textures as to tactile qualities (rough, smooth, hard, soft, sharp, wet, dry,

polished, or pitted) in natural forms that are found in the child's immediate surroundings as references to enable the child to show such textures in his own work or to recognize how other artists have depicted such textures

The preceding illustration of the expansion of a single objective demonstrates another important aspect of instructional objectives; that is, that one objective can relate to and reinforce another objective. For example, the objective that related first to the development of perception prepares the child to achieve another objective in the area of expression as his perception of texture is related to how texture is shown in visual form.

Art Education in Early Childhood

Young children usually approach art with enthusiasm. They are eager learners. They are active participators. They enjoy creating

Photo courtesy of Barbara Herberholz

The ability to perceive is fundamental to art expression and appreciation.

their own art. They enjoy looking at pictures, sculptures, hand-crafted objects, and other types of art. They are anxious to explore their surroundings. They are excited about new experiences.

The qualities of inquisitiveness and joy in discovery of active primary-age children should be fostered and safeguarded as fertile ground for new, purposeful art experiences.

Objectives in Visual/Tactile Perception

Opportunities to hold, feel, examine and respond to those forms that have interesting visual and tactile qualities develop senses in children that increase their responsiveness and reward their curiosity and inquisitiveness. In addition, as the range of other senses – including smell, taste, and sound – are stimulated, the child's total sensory and perceptive acuity is enhanced.

By the end of the third grade, children should be able to do the following:

1. Recognize and discriminate among varying colors, shapes, and textures in natural and man-made forms.
2. Demonstrate habits of thoughtful observation of the environment.
3. Practice recall of observations.
4. Understand that seeing involves perception of light, color, position, and texture under varying conditions.
5. Verbalize names and descriptions of selected colors, shapes, and textures.

Objectives in Creative Expression

Throughout kindergarten and grades one through three, children engage in creative drawing, painting, designing, modeling, constructing, and printmaking. These activities involve the processes of selecting, arranging, and decision making. Expression is apt to be more creative and meaningful when it is emotionally motivated.

By the end of the third grade, children should be able to do the following:

1. Demonstrate personal expression and original concepts.
2. Incorporate expressive qualities and moods in their own artwork.
3. Use a variety of subject matter in personal expression.
4. Express overlapping of forms, differences in size and shape, and variations in color on two-dimensional surfaces.
5. Draw, using such techniques as continuous line or action drawing and decorative, imaginative, or realistic styles.
6. Demonstrate beginning skills of modeling and constructing.

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Photo courtesy of San Diego City Unified School District

Purposeful visual expression is accomplished when the urge to communicate is linked with originality and with knowledge of the structure and language of art.

7. Know and be able to apply basic principles of relief printing.
8. Recognize and delineate forms with a sense of relative proportion and emphasis.
9. Use contrasting colors – light/dark, bright/dull, rough/smooth, and warm/cool – in their own artwork.
10. Recognize the "wholeness" of a composition; i.e., consider all of the space in the format.
11. Select from a variety of sizes, shapes, and textured objects, and organize them in a three-dimensional arrangement.

Objectives in Aesthetic Judgment

Although the aesthetic judgment component of instruction receives less emphasis during the primary grades, bases should be established by the end of the third grade upon which knowledge of

the structure, meaning, and relevance of art may be developed in succeeding grades. Children in grades one through three will have many opportunities to share their own artwork, talk about adult art, make choices, and defend their preferences.

By the end of the third grade, children should be able to do the following:

1. Identify qualities in visual work, including line, color, shape, intensity, value, texture, composition, and contrast.
2. Recognize and select such qualities in the immediate environment.
3. Recognize expressive qualities, such as action, anger, happiness, and other elements of the expressive content of visual forms.
4. Give evidence of a beginning art vocabulary, with continual expansion through the acquisition and use of appropriate new terms.
5. Know and be able to identify several art forms, such as painting, drawing, sculpture, architecture, and prints.
6. Respond by talking about art in their own words, thus expressing the results of personal observations.
7. Accept the range of special interests and abilities of their peers.

Photo courtesy of San Diego City Unified School District

Children's concern for their visual environment is enhanced as they learn to recognize, talk about, and work with the underlying structure of art.

Objectives in Art Heritage

When children study art as well as the social sciences, literature, music, and other subjects, they should comprehend that works of art have been produced by people in all cultures throughout history. Formalized study of art history is not recommended; however, it is meaningful for young children to sense that art has a past and a present and that it has always been an important part of human endeavor.

By the end of the third grade, children should be able to do the following:

1. Recognize the existence of similarities and differences among works of art produced in various times and places.
2. Know that art has been used to celebrate significant historic events.
3. Identify evidence of the arts as other cultures and times are studied within the context of the social sciences and other disciplines.
4. Identify uses of the visual arts in today's world, including the popular media of advertising art, television, and film.

Art Education at the Intermediate Level

One of the challenges facing teachers at this level is to reinforce the student's interest in learning. Without overly structuring the art program, it is necessary to respond to the student's changing need for relevant information and skills while nurturing his zest for creative and expressive responses to art.

Objectives in Visual Perception

Throughout the intermediate grades, students should continue to have experiences that promote visual responsiveness. Abilities to differentiate among visual qualities should increase, moving from simple to more complex perceptions.

By the end of the eighth grade, students should be able to do the following:

1. Make distinctions of increasing subtlety among color qualities of value and hue, negative and positive shapes, and textures.
2. Translate into visual expression a growing awareness of the visual world.
3. Demonstrate awareness of visual qualities in natural and man-made forms and in works of art.
4. Demonstrate deepened perception by making increasingly fine distinctions among objects, forms, and expressions.

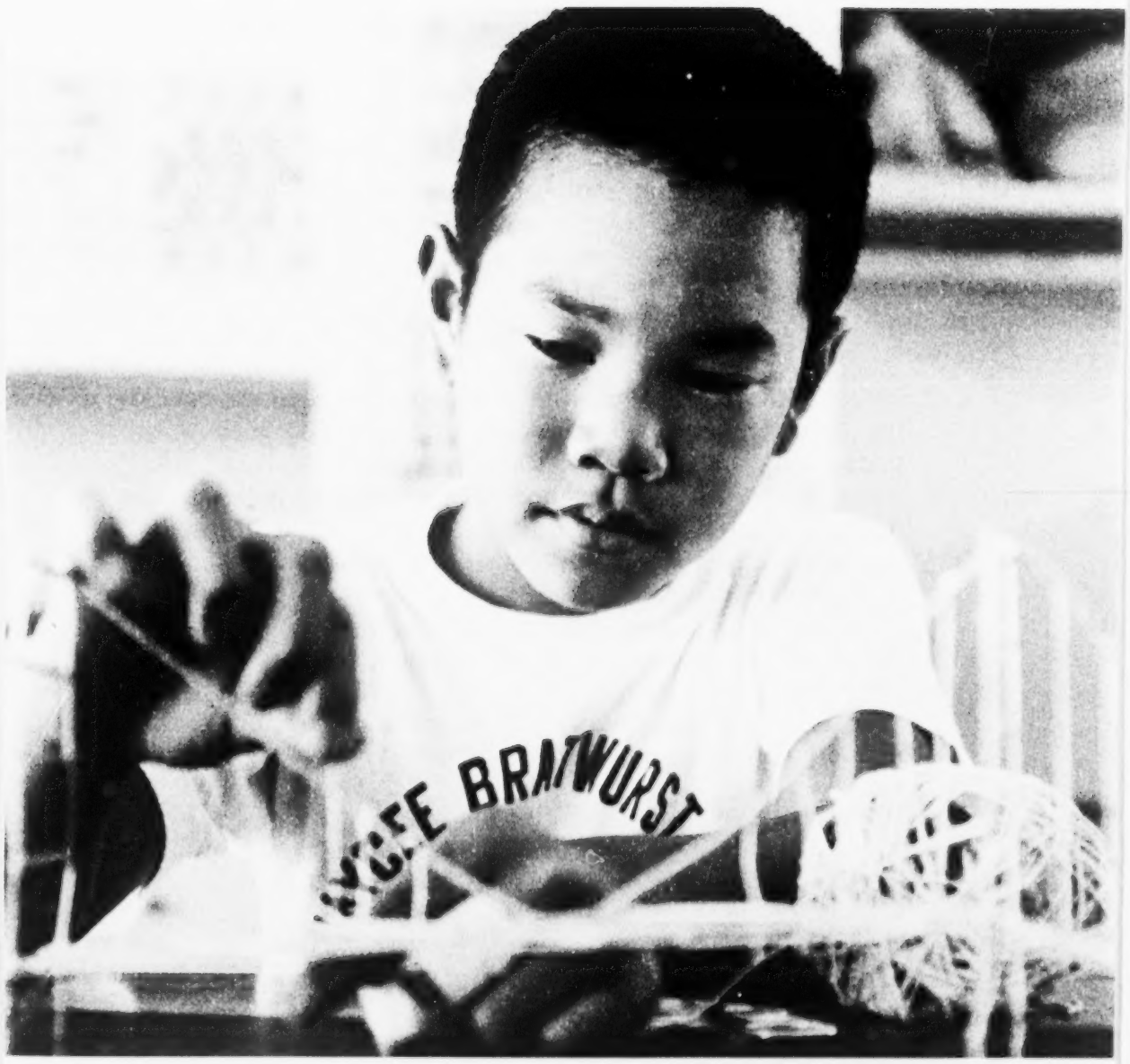


Photo courtesy of Barbara Herberholz

Opportunities to hold, feel, examine, and respond to those forms that have interesting visual and tactile qualities develop senses in children that increase their responsiveness and reward their curiosity and inquisitiveness.

5. Practice visual, verbal, and oral recall of visual impressions with increasing acuity.
6. Identify implied visual movements; e.g., the direction of a tree limb, the sweep of clouds, or the thrust of a mountain.
7. Depict the three-dimensional qualities indicated by overlapping planes, vertical position, size, and color intensity.

8. Perceive objects from various points of view; e.g., from below, above, inside, or outside.

Objectives in Creative Expression

Throughout the intermediate grades a student should extend his abilities in drawing, painting, sculpture, graphics, and other forms of expression selected by the teacher and by the student. His sense of satisfaction and control of media should increase, along with appropriate expressive quality in his work.

By the end of the eighth grade, children should be able to do the following:

1. Create in both two- and three-dimensional art forms, including drawing, painting, sculpture, and graphics, with appropriate knowledge of the media and processes involved.
2. Show confidence in pursuing independent activities in the basic expressive media used throughout the preceding grades, demonstrating a sense of security in initiative rather than depending on teacher direction.
3. Organize forms thoughtfully in aesthetic ways.
4. Create effects of contrast in color, value, texture, and mood in their own artwork.
5. Visualize and use the total area of the working surface, including positive and negative space.

Young children enjoy creating their own art.

Photo courtesy of Barbara Herberholz

6. Value originality and resist stereotyped concepts.
7. Express moods and feelings in their own artwork.
8. Recognize a variety of sources of inspiration and content for their own artwork and that of others.
9. Demonstrate ability to plan and, with continuous evaluation, complete their own works of art.
10. Use rudimentary perspective that is suitable to their various levels of maturity and to their individual goals.

Objectives in Art Heritage

Students at the intermediate level should continue to conceptualize basic ideas with respect to historical developments in art, and they should recognize expressions produced by artists in various cultures.

By the end of the eighth grade, students should be able to do the following:

1. Understand the purposes of art, such as (a) to comment upon social practice; (b) to celebrate ritual; (c) to provide opportunities for aesthetic experience; (d) to convey man's private images; (e) to materialize beliefs and values; or (f) to make ideas more understandable.
2. Know sources of and be able to use resource materials on art history and appreciation, such as books, periodicals, films, and prints.
3. Be aware of and visit collections of original art in museums, studios, galleries, and so forth.
4. Be able to identify artists in several fields, including painters, sculptors, craftsmen, photographers, industrial and commercial designers, film-makers, cartoonists, illustrators, and architects.
5. Realize that art has a past, that it has changed over time, and that contemporary art is the result of continuous development and change.
6. Recognize the contributions of artists of various ethnic groups to the status of American culture.
7. Discuss the place of art and of artists in society and in the local community.
8. Be aware of the variety of art forms used in business and industry, including possible vocations and professions that may be associated with such forms.

Objectives in Aesthetic Judgment

By the end of the eighth grade, students will be able to view art and nonart forms within an aesthetic frame of reference and will also be able to do the following:

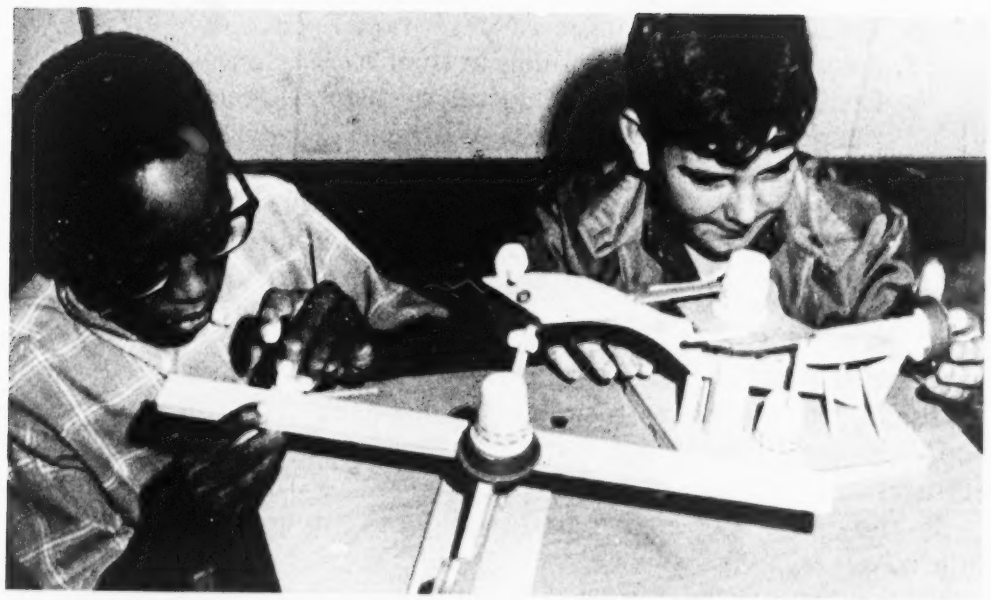


Photo courtesy of Barbara Herberholz

By the end of the eighth grade, students will be able to view art and nonart forms within an aesthetic frame of reference.

1. Perceive and describe visual forms in terms of both expression and structure.
2. Know how major artistic styles emerged from specific periods and cultures.
3. Compare and describe works of art with respect to their aesthetic meaning, sensory qualities, style, and the material and processes used to create them.
4. Be able to discuss such questions as "What is art?" and "Why is one work of art considered better than another?"
5. Make judgments about the aesthetic quality of the community environment.
6. Compare expressiveness in visual art with expressiveness in writing, music, dance, and so forth.
7. Compare artworks of various styles that depict similar subjects; for example, portraits.
8. Recognize how quality of design affects the function of products and environments.
9. Develop skills of constructive criticism.

Art Education at the High School Level

The high school art program may be the first opportunity for most students to study consistently under specially prepared art teachers.

Classrooms at this level are designed and equipped for art activities, and instruction is provided in greater depth and concentration than is possible in earlier grades. It is expected that the high school student will study the structure and nature of art with greater attention than ever before because of the opportunities for directed viewing, discussion, creation, and evaluation that are provided at the high school level. Studio activities continue to encourage learning, as does the development of the concepts and generalizations that provide broad understandings of art.

High school students with special talents and interests in art should be given opportunities to pursue advanced study. The confidence of students of average ability and interest in their own expression and judgment should be reinforced so that they may develop a sense of the joy and satisfaction that art offers to both the creator and the appreciator.

Objectives in Visual Perception

By the end of grade twelve, students should possess abilities and habits of "seeing" with a sense of inner enjoyment and responsiveness. Perception is largely an affective, response skill.

As a result of the high school art program, students should be able to do the following:

1. Engage in discussions about art materials and experiences that involve thought processes and vocabulary indicative of maturing perceptive abilities, increasing subtlety of visual discrimination, and pleasure in sensory responses.
2. Increase and maintain a maturing level of visual recall that includes discrimination in the perception and use of colors, values, textures, and sizes.
3. Detect and describe implied visual movement in works of art as well as in other visual forms.
4. Recognize a variety of three-dimensional qualities as interpreted in various ways by artists.
5. Anticipate changes in visual impressions as a result of changes in light, distance, atmosphere, and position.
6. Extend observation of objects to various points of view; for example, below, above, inside, and outside.

Objectives in Creative Expression

By the time students terminate their high school education, they should have experienced deeply the artistic process and know firsthand what it means to immerse themselves in the "labor" of creating art.

Photo courtesy of Oakland City Unified School District

Students should possess abilities and habits of "seeing" with a sense of inner enjoyment and responsiveness.

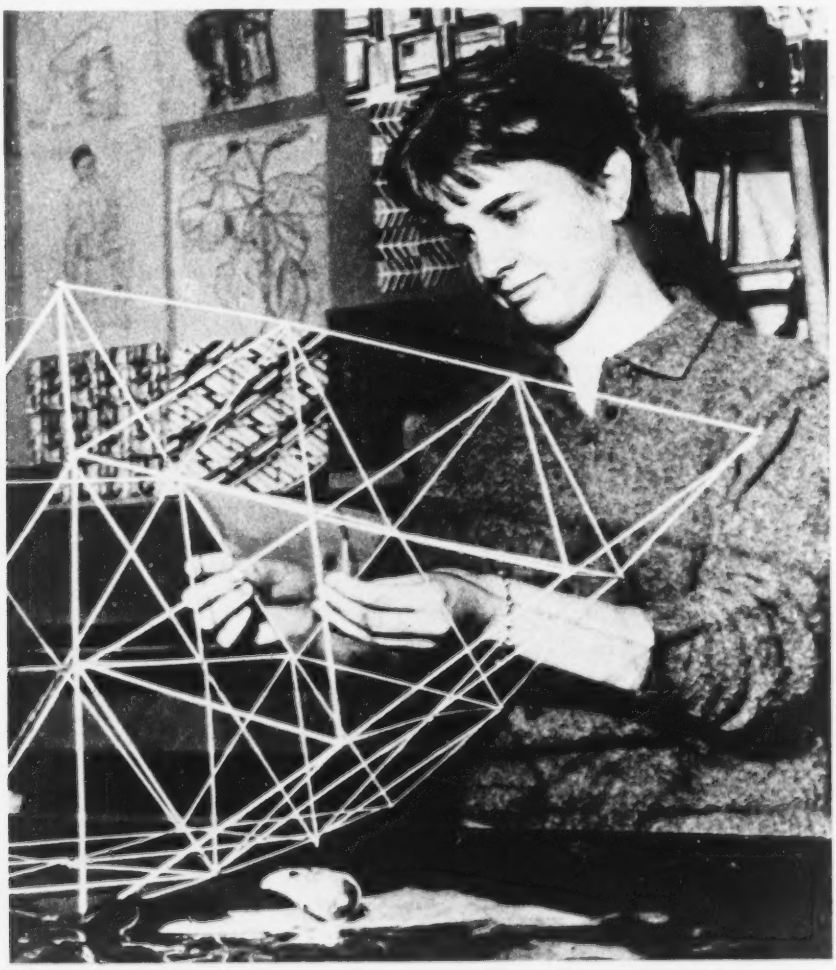
At the conclusion of the high school art program, students should be able to do the following:

1. Demonstrate competency in depth in at least one form of art expression, exploring that form in several ways.
2. Convey through their work the aesthetic and expressive aspects of the visual arts, having resolved basic technical problems.
3. Accept and solve the uncertainties and challenges inherent in open-ended, personal, problem-solving situations involved in the creation of art.
4. Know the qualities and possibilities of art media and continually explore avenues of expression.

5. Demonstrate a sense of individuality in their own work and respect for uniqueness both in themselves and in others.
6. Draw with reasonable ease and clarity of communication, applying principles of perspective and proportion, from observation, memory, and imagination.
7. Demonstrate flexibility in developing unique responses in visual form.
8. Employ learned skills with feeling and imagination as well as with disciplined execution.
9. Use mood and emotional quality in composition.
10. Employ an expanding range of media for expression, such as light, film, kinetics, plastics, and synthetics.

Expression is cultivated through direct personal experiences with art media and involves those skills that enable students to communicate ideas, images, symbols, spirit, and feelings in visual forms.

Photo courtesy of Oakland City Unified School District



11. Draw upon various sources of inspiration and content for their own artwork.
12. Relate the creative act to accomplishments in various fields of endeavor; for example, art, music, science, and poetry in personal as well as in work experience programs.

Objectives in Art Heritage

The high school student should develop attitudes toward art that will help him to learn relevant facts and to study art with a sense of inquiry and enjoyment.

As a result of their study of art, high school graduates should be able to do the following:

1. Identify the general style and period of major art forms and know the general social context in which they were produced.
2. Describe the interrelationships of economic, social, political, and religious conditions with the form and content of selected works of art.
3. Understand major artistic concerns of contemporary movements in art; the ways in which these forms represent social, economic, political, and cultural conditions; how they influence economic behavior; and how they affect the quality of contemporary life.

The study of art within cultural contexts develops a broad base of understanding of artists and works of art and their evolution and function in both past and contemporary times.

Photo courtesy of San Diego City Unified School District

4. Value achievements of American artists from various ethnic backgrounds.
5. Be familiar with and use art resource materials; for example, books, prints, periodicals, films, and slides.
6. Be aware of and visit collections of original works of art in the community, and be aware of the major national and world collections.
7. Be aware of diverse forms of art, such as environmental design, product design, technical illustration, television and film production, fashion design, and fabric production.
8. Know the locations and requirements of training institutions for professions in visual arts fields.

Objectives in Aesthetic Judgment

The high school art program should develop the analytical competence of students to view and discuss works of art.

High school graduates should be able to do the following:

1. Describe, interpret, and evaluate visual works of art, using concepts and metaphors appropriate to criticism, in terms of symbols, style, emotion, history, and illusion.
2. Perceive the expressive content of visual forms that are not classified as "works of art."
3. Provide reasonable grounds for their judgment of aesthetic quality, beyond statements of mere preference, in both oral and written form.
4. Establish relationships between a work of art and the cultural context in which it functions.
5. Have a command of terminology that is adequate to discuss and write about works of art.
6. Be able to raise questions about important problems in art and appreciate the efforts of those who have attempted to formulate solutions to those problems.
7. Be familiar with the philosophy underlying such major movements in art as cubism, surrealism, romanticism, impressionism, and the baroque.
8. Identify strengths and weaknesses in the quality of the visual environment.
9. Analyze and propose possible solutions for aesthetic deficiencies in the community.

Instruction for Atypical Students

Among the many kinds of atypical students in California classrooms are those with specific needs for whom special programs

or projects may be developed. These students include the artistically gifted, the disadvantaged from low-income families, the handicapped, the delinquent, the emotionally disturbed, and the countercultural adolescent.

Artistically gifted students who show high-level ability in the expressive, critical, or historical aspects of art must be encouraged to pursue the development of such strengths. For some students, appropriate intensive work in the arts should be arranged. Some examples of enrichment activities are special classes, art museum programs, contacts with practicing artists, opportunities to instruct younger children, and exploratory work experiences in community businesses that employ designers and craftsmen.

Research intended to improve the achievement of children from low-income families indicates promising practices in a depth rather than a breadth approach. This research also introduces three-dimensional as well as two-dimensional experiences.[1] It is important to include instruction about the art legacy and artists representing the black, Mexican-American, American Indian, and Asian peoples as well as those from Europe.

Teachers are at work in settings in which they encounter slow-learning or handicapped children. Agencies responsible for the education and remediation of delinquent and disturbed children often employ art and craft instruction. The California Art Education Association and the National Art Education Association may be called upon to identify experienced specialists and exemplary curriculum materials.

Today a new type of youth, identified as countercultural, is emerging. Such young people have been involved in art forms such as light shows, "happenings," and psychedelic art. They enter the classroom with a powerful drive for affective as well as cognitive experience. Dealing with their feelings about contemporary personal and national or international problems will be a new challenge for art teachers.

Interdisciplinary Studies

A curriculum structure that school districts may wish to explore as a way to strengthen the teaching of art is an interdisciplinary or humanities program. During the past ten years, an increasing number of schools have instituted such programs. These programs seem to be

[1] Ronald H. Silverman and Ralph Hoepfner, *Developing and Evaluating Art Curricula Specifically Designed for Disadvantaged Youth.* Project report to the U.S. Department of Health, Education, and Welfare, Office of Education – Bureau of Research, Washington, D.C., 1969.

attractive to students, especially those college-bound students who otherwise have had little or no work in the arts in high school.

The humanities program at the high school level often combines the efforts of teachers of art, music, literature, or history to present to students the interrelationships of the arts in one of several ways. One such way is to focus the student's attention upon the formal structure of works of visual art, music, and literature in an effort to enable him to understand the common and unique qualities of each art form.

A second organizing structure is one that combines formal analyses of works of art with opportunities for students to use the studio to create works of their own by using what they have learned in their studies. Such a program often has as its aim the helping of students to understand the ideas and qualities expressed through works of art by using those qualities and ideas as stimuli for their own artistic efforts. This type of experience provides a sound basis for enthusiasm for the visual arts that continues from adolescence into adult life.

A third structure for a humanities program is one that is based on a series of major themes, such as man's relationship to man, the struggle to choose worthy values instead of destructive ones, or man and the machine. In this type of program, students examine various art forms in order to understand how artists have attempted to deal with such themes.

A fourth organizing structure is one in which the subject matter is treated historically, ethnically, or chronologically, thereby helping the student establish relationships among the arts with respect to time and the relationship of works of art to the period and culture in which they were created.

It appears that several conditions are necessary for success in each of the organizing structures just described: (1) an atmosphere of experimentation and the willingness of teachers to develop interrelationships among subject areas; (2) time for cooperative planning; (3) time for nurture and revision; and (4) evaluation of effectiveness and diagnosis of weaknesses.

Scheduling of Instruction

To achieve instructional and performance objectives, scheduling practices must change from rigid structuring to flexible, functional uses of time. There is little justification for uniformity in the scheduling of art activities, whether it be an elementary teacher planning within his daily schedule, a high school principal administer-

ing a schoolwide schedule, or a board of education establishing districtwide hourly requirements.

The matter of scheduling is complex. The simplest, most expedient solution has been the traditional "master" schedule of a fixed number of equal periods each day at the high school level or a correspondingly "fixed" daily schedule at the elementary level. The latter typically allows for differing time requirements according to subject and grade; however, once the "normal" daily schedule has been established, one day is much like any other.

Flexibility should provide for variations in time blocks, class size, and content to function effectively and to deal with individual differences. For example, the requirements for time and space for the following will differ: a 20-minute discussion of a recent exhibition, a 90-minute studio work session, a brief review by a small group of an art concept or process, a humanities presentation to a large group utilizing multimedia techniques, and a demonstration by a visiting artist. Scheduling should provide for independent short-term units as well as courses conducted on the basis of a week, a quarter, a semester, or a year. School administrators need to develop new skills in scheduling, while, at the same time, teachers need to learn to plan and work under various environmental conditions.

Effective art instruction calls for regular, planned, and sequential lessons and for lessons with expanding content and utilization of diverse teaching strategies. At the upper elementary level, creative experiences may include relatively short sketching lessons (20 to 30 minutes) to increase students' abilities to observe and to make visual interpretations, as well as longer periods (50 to 80 minutes) of sustained activity in the development of a tempera painting or a clay form. At the high school level, creative experiences in a general art program for the average student may well be shorter and may require less concentration than the more sustained study of the student who elects art as a major interest; for example, a double period block at the end of the school day to enable students to participate in work experience programs. Similarly, art lessons need not be scheduled alike from day to day, even within homogeneous groups.

Modular scheduling, flexible scheduling, individualized instruction, independent study, unit construction, contractual programs, and other efforts to improve instruction and scheduling need to be expanded. All have an impact on art instruction.

To provide adequately for art instruction, district and site administrators should do the following:

1. Work with staff personnel to bring about more effective utilization of time and space to achieve the objectives set for the elementary art program and the students it serves.
2. Ensure that planned instruction in art is provided for every elementary child.
3. Design high school art programs that may be offered in differentiated scheduling patterns that are suited to various types of art programs and various groups of students.
4. Initiate inservice education programs to help teachers develop teaching strategies that will make the most effective use of time and space.

Financing of Instruction

Effective instruction in art, as in any other subject area, requires adequate funding. An excellent program in art education cannot be achieved with an "art-from-scrap" attitude, nor with an attitude that crayons will suffice in lieu of paint, or that magazine clippings will serve in lieu of quality slides, films, reproductions of artworks, and encounters with genuine works of art. Provision of quality basic instructional supplies is the responsibility of school administrators.

There will be sufficient diversity among programs in different communities to make it impossible to suggest here a standard expenditure for art. Attention can be drawn to the type of instruction that school districts should envision and to the type of support and resource materials requisite to such instruction. School districts must then reconcile existing resources with art program development needs and make a commitment to finance art instruction at a level consistent with the district's aspirations. Quality art programs necessitate appropriate quantities and variations in resources and supplies. The level of the goals set for art instruction dictate the commitment of funds to support the program.

Financial support of art programs must provide the following:

1. Instructional supply budgets developed on a basis that is adequate to provide for each student the opportunity for a full range of experiences in the observation, study, and appreciation of art works as well as in expressive art activities
2. Color slides, films, filmstrips, reproductions of paintings and sculptures, actual works of art, and a wide range of other visual instructional materials
3. Equipment and facilities for proper utilization of visual instructional materials
4. Quality control through the preparation of appropriate specifications for all materials, supplies, and equipment

Water color by Diane Lemke, age 14, Ventura Unified School District

Students should consider personal art expression as natural as reading, writing, or speaking.

CHAPTER 4

EVALUATION AND REVIEW

Evaluation is the key to maintaining excellent instruction. It is helpful to distinguish between evaluation of the *process* of instruction and evaluation of the *results* of instruction, although the process and the results are interdependent.

The following is a step-by-step outline of the process of evaluation:

1. Identify staff members whose skills are most useful in project development.
2. Evaluate current practices to determine their strengths and weaknesses.
3. Plan new strategies and objectives.
4. Determine measures to assess degree of attainment of objectives, including opportunities for change and revision.
5. Incorporate data-gathering procedures.
6. Plan for feedback and revision of the system.

Evaluation of process is concerned with assessing the effectiveness of programs while they are in progress. In this procedure, feedback can be obtained from both students and teachers at intervals during the course of learning. Process evaluation involves continuous examination of the art program and the effectiveness of the instruction being provided.

Teachers, school administrators, professional evaluators, and art consultants should develop devices and procedures for evaluation of the program, instruction, and resources involved in the students' learning experiences. The evaluation of process should include use of the following:

1. Individual and group reactions – Direct responses should be obtained from individuals concerned with the process of instruction (students, teachers, administrators, counselors, and parents) so that immediate feedback on the progress of the learner-teacher team will be available. Reactions may be obtained through interviews, observations, questionnaires, and oral or written reports.
2. Reports – Descriptive reports, documentation of instructional procedures, checkoff sheets, and analyses of the instructional process should be available.
3. Data – There should be formal and informal indicators of involvement with art, including such records as the number of art books used in the library, the number of films viewed, the number of prints purchased, and the number of study trips made, such as those to museums and art exhibits.

Evaluation of results is an effort to determine whether certain objectives have been attained at the end of an instructional period. If the curriculum is intended to help students acquire skills, understandings, or attitudes that can be specified in advance, evaluation should determine whether, at the end of a particular period, such skills, understandings, or attitudes were actually attained. The evaluation of results should include use of the following:

1. Expressive measures – Student responses visually demonstrate a command of material, organizational skills, and expressive abilities.
2. Observation of students – Teachers make objective and subjective judgments, based on their observation of student behavior, including attitudes, interest, enthusiasm, originality, and independence.
3. Performance tests – The results of a student's performance test reveal his values, his ability to perform a certain act, or his attitudes. A student's performance in producing an artistic, personal expression reflects his study.
4. Individual inventories – A student's responses on an individual inventory reveal his preferences or attitudes toward certain learning activities.
5. Perception tests – A student's responses to visual and tactile materials verify his abilities to perceive.
6. Skill tests – The results of skill tests make possible an assessment of a student's ability to use specified skills, including both technical and physical skills, and his ability to make aesthetic decisions that are based on these skills.

7. Objective tests – A student's responses to oral or written questions demonstrate his knowledge.
8. Subjective tests – Essay assignments encourage the student to demonstrate his ability to think through and apply his total experience rather than merely repeat what he has been told.
9. Verbal tests – These tests allow students to express orally or in written form their opinions, judgments, and knowledge.
10. Self-evaluation – This process involves students in the assessment of their own growth.
11. Checklists – These lists are used to identify a student's preference for certain types of activity, his estimates of the effectiveness of the instructional program, his selection of vocabulary, his likes and dislikes in his total art experience, and his suggestions for improving the instructional experience.

Data secured from evaluation can be used both diagnostically and prescriptively to improve the educational process. Effective evaluation in art education has been rare in the past. The establishment of quality art programs requires development of improved evaluation practices in the future.[1]

The following is an evaluation sheet for school districts to use in appraising the quality of their art education programs.

Operational *Planned* *None*

☐ ☐ ☐ Continuity through *planned instruction* in art is provided for every pupil in each of the elementary grades and is an essential element of general education at both the junior and senior (or four-year) high school levels.

☐ ☐ ☐ The art curriculum for kindergarten and grades one through twelve is based upon instruction which includes each of the following elements in a context appropriate to the maturity and ability of the students:

- Development of visual/tactile perception
- Participation in creative and expressive experiences
- Development of appreciation through the study of art of all major cultures, both past and contemporary
- Development of bases for thoughtful criticism and aesthetic judgment

[1]For a valuable discussion of the philosophy and techniques of evaluation, see "The Evaluation of Instruction in Art" (Chapter 7) in Guy Hubbard, *Art in the High School.* Belmont, Calif.: Wadsworth Publishing Company, Inc., 1967, pp. 168-186.

Operational *Planned* *None*

☐ ☐ ☐ The differentiated teaching strategies that are used in high schools are oriented to the individual needs, intellectual abilities, special talents and interests, and grade levels of the students. Check each element below that is present in the school district's art education program:

____ Orientation to creative and appreciative learnings in a broad range of experiences in the context of general education

____ Orientation to cognitive, more academic learnings – e.g., art appreciation and art history – and the use of seminars, interdisciplinary programs, and humanities programs

____ Orientation to studio experiences emphasizing direct creative activities with art media for students with special interests and talents

____ Orientation to special needs and contributions of students of various cultural backgrounds

____ Orientation to the needs of exceptional students

____ Orientation to art skills necessary for employment

____ Orientation to interdisciplinary approaches

☐ ☐ ☐ Direct student contact with original works of art is provided through the following:

- Original art loaned, rented, or belonging to the school or district and available for student viewing
- Educational trips to museums, galleries, and artists' studios
- Artists' visits to school sites as artists-in-residence, guest speakers, or demonstrators
- Traveling exhibitions of original works

☐ ☐ ☐ Extension and enrichment of student experiences are provided through the following:

- Student art exhibitions
- Out-of-school classes, workshops, seminars, or clubs for talented and interested students
- Independent study programs
- Advanced and honor classes
- Work experience in art fields
- College or community college courses
- Environmental studies

☐ ☐ ☐ Individual and group work is organized for large and small group instruction.

☐ ☐ ☐ Art facilities are designed for studio experience, multimedia presentations, exhibition areas, large group instruction, and a visual resource

Operational
Planned
None

center. These facilities are sufficient to provide for every student enrolled in or desiring to elect art courses.

☐☐☐ The instructional supplies and equipment provided are of a quality and quantity sufficient to allow the participation of every student in art experiences.

☐☐☐ There is a qualified instructional staff for every grade level.

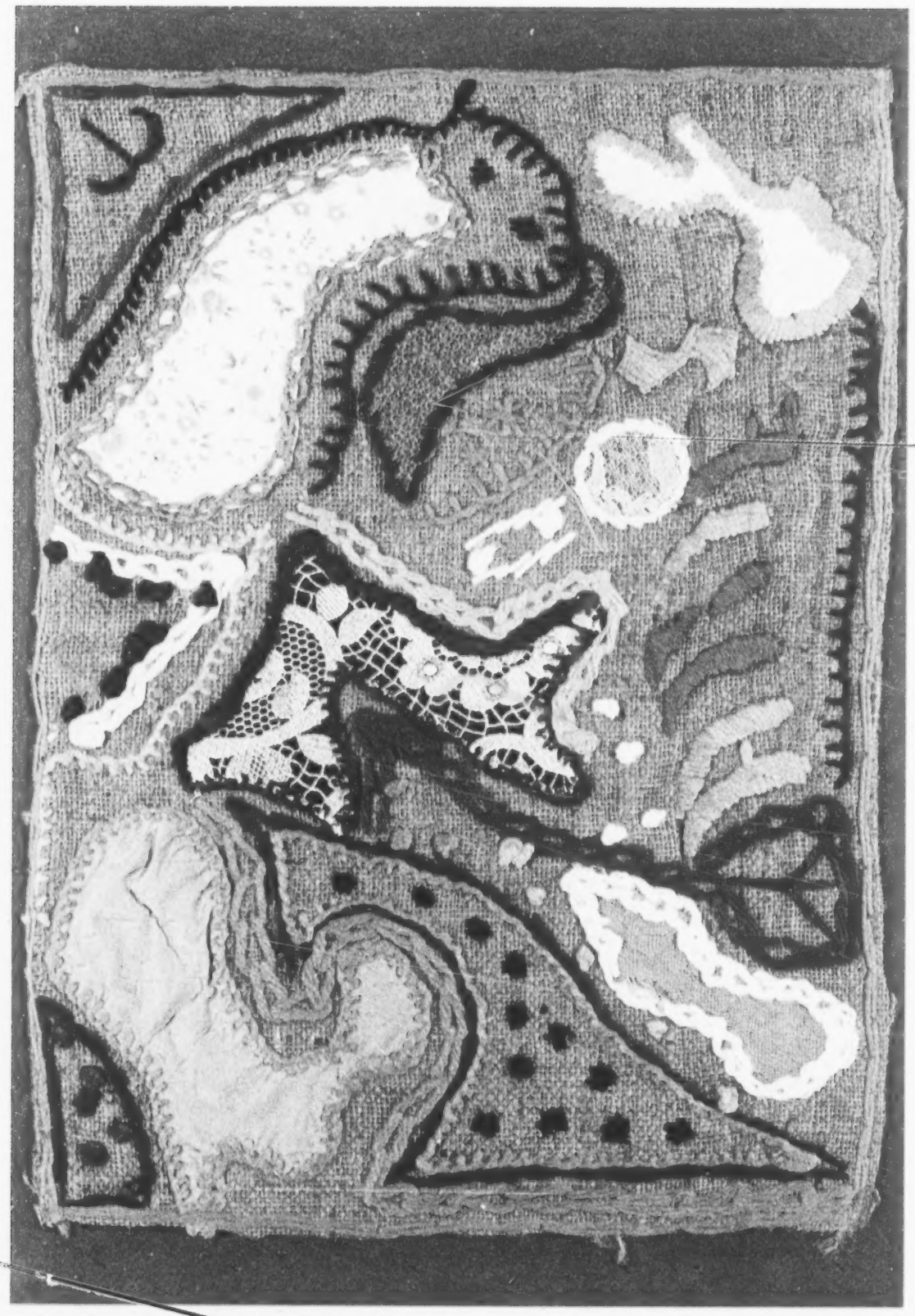
☐☐☐ Inservice education programs are operated on an ongoing basis.

☐☐☐ Curriculum leadership and consultant services are provided by art specialists.

☐☐☐ Evaluation is an integral part of program development and improvement.

Children should learn to value art as a unique form of communication.

Crayon resist by Clint Shope, age 11
San Mateo City Elementary School District



Stitchery appliqué by Chris Bruno, age 12, Hudson Elementary School District

Perception enables students to see, feel, and comprehend form, color, and texture as well as subtleties in daily experiences.

CHAPTER 5

TEACHERS AND RESOURCES FOR ART EDUCATION PROGRAMS

The success of any program to educate children and youth depends upon competent teachers who are supported by adequate resources of professional quality.

Qualified Instructional Staffs

Every administration faces the problem of maintaining a well-qualified professional staff. The problem is no less critical in art than in other subject areas. The art training of general elementary teachers has been for the most part inadequate. The major sources of training of today's elementary teachers are those provided by the school district after employment. Teachers depend largely upon contacts with art supervisors and upon the sharing of information with other teachers for their own art education.

At the high school level, the majority of art teachers are graduates of a program of professional training in art; however, the content and teaching strategies of contemporary art education programs place new demands upon even well-trained teachers.

Until college and university teacher education programs are geared to today's needs, school district and site administrators must assume responsibility for maintaining teacher competence in art at both the elementary and high school levels.

To maintain quality art programs under competent teaching staffs, school district administrators should do the following:

1. Insist upon a minimum of four to six units of art study in the college preparation of elementary school teachers considered for employment in a self-contained classroom organization plan.

2. Institute as a part of staffing policy the practice of assigning at least one teacher with special competence or training in art to each elementary school that is organized on the self-contained classroom basis.
3. Assign as specialist art teachers in elementary or high schools only those teachers who possess a college major in art or art education.
4. Require evidence of competent teaching of art as part of the evaluation of elementary teachers required to teach art in a self-contained classroom.
5. Require competence in planning and conducting instruction in the expressive, judgmental, perceptive, and historical components of art education on the part of full-time art teachers.
6. Establish evidence of participation in professional growth activities in art as a normal expectancy of all teachers. Professional growth activities may include use of consultant help, involvement in curriculum development work, participation in art workshops and inservice programs, enrollment in college or university art programs, and travel. School districts should acknowledge improved ability of staff members by tangible and appropriate means, such as salary increments.
7. Provide inservice education programs for site administrators to maintain on-site leadership competence, particularly at the elementary level, at which art specialist teachers might not be available.

New Dimensions in Teacher Preparation

Recent studies of teacher education by professional organizations have identified several major areas of preparation in which teachers must have been trained before they are employed. New understandings are required of the psychology of children and adolescents and the behaviors involved in learning to create art, to respond to the environment, to perceive, to symbolize, to abstract, and to design. Adolescents need opportunities to exercise increased responsibility for personal choices. A thorough knowledge of and affection for children will lead to teacher-student relationships that make learning vital and relevant. It is urgent that teachers have the ability to communicate effectively with students of diverse ethnic backgrounds and especially with students from impoverished families and those whose mother tongue is a language other than English. Today's teachers need to understand and value the contributions of many cultures.

Competence in teaching art requires skill in art expression and art criticism and knowledge of cultural history. Not all of these components have been incorporated in programs of teacher preparation in art. Institutions will need to adjust to these new requirements.

The realignment and development necessary in teacher training programs to achieve teacher competence in art are comparable to the steps that have been taken to accommodate new mathematics, English, and science programs. Not only is it necessary to provide instruction in the enlarged *content* of art education, it is also vital that teachers become competent in *strategies* of teaching and in the effective use of an increasing range of resources that may enhance learning. They must also have adequate knowledge of *research* and *assessment* in art education.

Teachers need to develop skills of dealing with youthful expressions of protest and aspiration. Examination and understanding of the causes of schisms between youth and the "establishment" will aid professional staffs to clarify goals and methods with respect to the achievement of positive change. Art traditionally has reflected personal and social attitudes.

Further efforts must be made to identify and to attract to art teaching those individuals who can support vigorous programs. College students and adults with ideals, ideas, commitment, and strong identity provide healthy models for young people. Such persons should be recruited into art education through a variety of methods, including traditional certification, internship, short-term consultation or residency, and participation in professional organizations.

Elementary Art Specialist Teachers

Increasing use of specialist teachers at the elementary level is recommended. Progress in this direction has been noted in the "Report of the Commission on Public Education" by the California Teachers Association, which acknowledges:

> Departures from this [self-contained classroom] pattern are increasingly present, especially in the upper and intermediate grades. More special teachers of particular subjects are being used in these grades than previously in such study areas as foreign language, physical education, art and music, and sometimes in science.
>
> The [CTA] Commission believes that the addition to the elementary school staff of teachers with special training is a beneficial trend in elementary curriculum and that these teachers can be utilized effectively not

only to strengthen subject matter instruction but to bring an added increment of flexibility to the schedule.[1]

The employment of specialist teachers of art at the elementary level is becoming more and more prevalent in school districts across the nation. Art programs in California should include the use of specialist teachers at the elementary level. An example of such programs is provided by the San Francisco Unified School District. Since 1968 a cadre of full-time specialist teachers in art has been assigned to the elementary schools in that district. The San Diego City Unified School District has also given top priority to providing art specialist teachers in its elementary schools.

Teacher Competence in Art

Curriculum structure should incorporate the best aspects of the product-oriented art programs commonly found in schools today, while at the same time extending that instruction to include the critical appreciation of art and an understanding of the role of artists and art in diverse cultural and philosophical settings. In addition, concern is expressed for the need to build relationships between the various arts in the school; for example, music, theatre, dance, literature, and the visual arts. Combinations of studies will lead to broader understandings and new art forms which lead to more effective expression through today's technology.

Skills in all four components of art learning should be demonstrated by applicants for California teaching credentials with a specialization in art. Those institutions certifying completion of study leading to the credential should make provisions for the time, staff, and facilities necessary to support courses in the following:

1. Theory and studio practice in the major art forms: drawing, painting, sculpture, graphics, fabric design, film making and photography, environmental design, jewelry, and ceramics. This component should include multidiscipline experiences within the field of the visual arts and in other subject areas.
2. Studies concerned with the role and function of artists and their art forms within their respective cultural settings. This should include the role of art in environmental design and a specific study of the artistic contributions of ethnic groups.
3. Study of and practice in the skills of analysis necessary for informed judgment and critical appreciation of art, including

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[1] *The Schools and Flexibility.* A statement by the Commission on Educational Policy of the California Teachers Association. Burlingame, Calif.: California Teachers Association, 1968, p. 15.

study of the aesthetic philosophies that support those values and comparative studies of various arts.

Elementary teachers in self-contained classrooms who are expected to assume responsibility for teaching art will need to be prepared in the following: (1) progression of art experiences; (2) art concepts; (3) writing and verbalizing about art and artists; (4) skillful use of art media; (5) appropriate art vocabulary; and (6) related research and evaluation techniques. These teachers will also have opportunities and the responsibility to relate art learnings to other subject areas. For example, if classes study Japan or Africa, the arts of these cultures should play an integral part in such studies. If science deals with natural phenomena in an analytic way, art can deal with them aesthetically and emotionally. Thus, disciplines reinforce one another. Staffing practices should provide for teachers with special capabilities in art to serve at each elementary school as on-site resource teachers.

Elementary teachers who function as art specialists should be competent in all components of art instruction as they apply to the elementary grades and should be able to present those components in understandable terms. Since the art specialist teacher will probably teach children of several grade levels and serve as consultant to fellow teachers, he should be able to express clearly the overall goals of the elementary art program and be prepared to articulate them. An art major or its equivalent should be the minimum criterion for placement in these positions. Current credentialing and training programs that require an academic major for the general elementary teaching credential support this recommendation.

High school art teachers who have completed majors in art should be well prepared to supplement programs in the production of art with content and methodology in art criticism, art history, and aesthetics. Teachers should be versed in the values and strategies of utilizing community resources such as museums, colleges, artists and craftsmen, and traveling exhibitions.

Today's student is simply not satisfied with irrelevant classroom exercises when he can see all around him dramatic evidence of the artist's involvement in the contemporary world. He is aware of the increasing range and complexity of media for art expression. He is increasingly conscious of the contribution of art to many facets of today's technological, economic, and aesthetic life. He can also recognize the influence of social, political, and technological developments on the art of today.

Art teachers should be ready to participate in interdisciplinary or humanities programs that involve the several expressive arts in

creative studies. These are trends that art teachers must be prepared to capitalize upon in the years immediately ahead.

Teacher-Student Relationships

Teaching art involves more than a presentation of facts or step-by-step instruction in solving a defined problem. A common ability among successful teachers is the capacity to build a rapport with students that encourages individual visual expression as well as the verbal and judgmental areas of art. These characteristics were recently identified as (1) willingness to be flexible (i.e., to be directive or nondirective as the situation demands); (2) capacity to perceive the world from the student's point of view; (3) ability to personalize teaching; (4) willingness to experiment and to try out new things; (5) skills of eliciting responses (as opposed to acting as a kind of answering service); and (6) knowledge of related subject-matter areas.[2]

Teacher competence in understanding students and effectively teaching them becomes even more demanding when the cultural base of the teacher differs markedly from that of his students. Teachers need training and experience in understanding children of diverse backgrounds. In this period in history, teaching requires unusual patience and skill, especially on the part of teachers of expressive subjects. If schools are to encourage the creative vitality of students, art teachers will need to be thoroughly prepared, especially in communities where poverty or family dislocation have denied children the typical orientation of the traditional middle class. Experiences in visual discrimination and basic drawing may be needed by disadvantaged students and should be attended to in art programs. Positive strengths among disadvantaged students – including self-reliance, aggressiveness, and physical prowess – can be identified and employed as vehicles for helping students acquire needed skills and information about art and about themselves.

Teaching Strategies

The upsurge in new concepts of scheduling, housing, and staffing suggests that potential teachers should have experience in dealing with newer, more flexible programs. Although books and periodicals are utilized in art instruction, textbooks have not been widely used, nor has a single teaching mode served all situations. Each situation

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[2]Don E. Hamachek, "Characteristics of Good Teachers and Implications for Teacher Education," *Phi Delta Kappan,* L (February, 1969), 341-345.

and each group of students may require adjustment in curriculum and in supporting materials. Each area of art study needs to be presented in the form best suited to it. Teachers, therefore, must (1) be knowledgeable in the technical use of art media, both traditional and experimental; (2) possess skill in preparing and using instructional devices such as prints, slides, multiple projections, films, television, and displays; (3) be skillful in effective methods of presentation to large and small groups; and (4) be capable of working in team or coteaching situations.

Although the specific mode of teaching is the responsibility of the individual teacher, it is essential that his preparation include observation and analysis of a variety of teaching strategies in order that he may choose those most appropriate to particular situations.

School District-College Relationships

New, closer coalitions of colleges and school districts make possible realistic and early contact between potential teachers and those students that require special educational efforts. Experienced teachers in elementary schools and high schools should become resource persons to colleges, particularly in working with teacher trainees. At the same time, college personnel who are experts in their respective fields should work with schools to make available their expertise through direct assistance to teachers.

Student teaching under qualified master teachers continues to offer the most productive single experience in teacher preparation. Further, early and frequent involvement of the college student would provide more individual help in the classroom and would be of most benefit to the trainee. High standards must be maintained for involvement of master teachers, who should be compensated for assuming additional responsibilities. In these ways, each institution contributes its strength to the education of teachers and, ultimately, to improvement in the education of youth.

Continuing Education of Teachers

Teachers, consultants, and administrators – as professionals in a field that is constantly undergoing change – must develop new ways to refine and achieve goals in developing art programs. At all grade levels such persons serve as guides, leading students to develop powers of creative and critical thinking, attitudes, and skills to enable them to understand their cultural heritage and providing students with bases for making aesthetic judgments.

Teachers must continuously redefine their goals and increase their capacities for achieving their objectives. They should become

effective in the areas of (1) leadership; (2) communication; (3) decision making; (4) problem solving; (5) creativity; and (6) cooperation. All of these processes apply to the teaching of art.

An art program that plays a vital role in the school keeps in tune with the needs of students. The warmth of human trust and understanding and growth in aesthetic expression radiate from such a center of art instruction. There is an atmosphere of exploration, confidence, excitement, and a real zest for learning.

By continuing their education, teachers keep up with the intellectual, social, and technological trends of the times. To keep them prepared, special assistance is needed from many sources – within the school district and from the business and cultural areas of the community, institutions of higher education, offices of county superintendents of schools, learning laboratories throughout the state, and national associations or agencies.

Inservice Education

Analysis of inservice education programs that have been conducted indicates that teachers change in direct proportion to their personal involvement. The coordinated efforts of teachers, consultants, and other specialists needed to develop curriculum improvements are dependent upon quality resources and time allocations, both of which are essential to a continuing educational program.

Other Types of Continuing Education

A variety of methods should be utilized to meet the continuing educational needs of teachers. Some of the ways are described in the paragraphs that follow.

Released time. School districts are increasing the use and flexibility of released time for teachers to pursue professional growth in continuing education. The physical, emotional, and intellectual exhaustion of teachers after they have worked with large numbers of students all day makes after-school sessions less effective than those attended within the school day. Released time is an important part of the school calendar when the quality and effectiveness of professional training is the goal of continuing education programs. Groups of teachers are frequently released a full day, and sometimes longer, for curriculum meetings. Such meetings are more effective than after-school work sessions over extended periods of time. Individual teachers should be released to attend courses, seminars, lectures, and conferences.

Classes and courses. College courses continue to be the main source of concentrated study to meet teachers' needs for increased

proficiency, for tenure, for better salaries, and for advancement. A recent trend has been extension courses initiated at the request of school districts to meet unique staff needs; many of these courses are even financed by districts. Exemplary inservice programs include those initiated and developed by districts in cooperation with local colleges.

Cultural experiences. The teacher's life and teaching are enriched when he uses such cultural resources within a community as the following:

- Local artists demonstrating their work and discussing their feelings and ideas in relation to their work
- Concerts, lectures, plays, and operas
- Seminars with museum and college personnel
- Planned visits to museums and art centers

Institutes. Institutes usually connote a concentrated period of time with instruction provided through lectures, discussions, and demonstrations that focus on particular concerns of groups of teachers. For example, teachers of art in kindergarten through grade twelve might meet for an entire day to discuss goals in relation to student products, to evaluate student art, and to assist in a districtwide exhibit.

Conferences. Individual conferences among teachers, artists, aestheticians, art critics, and other professionals provide one of the most direct and profitable ways of dealing with instructional concerns. Local art conferences are successful in presenting program innovations and in providing opportunities to introduce instructional materials. State art conferences are concerned with trends within the state and with issues that cut across local needs. National level conferences deal with research training institutes, curricula, publications, other resource information, and issues of national import.

Art workshops. The informal atmosphere of workshops encourages problem solving, and their flexible structure allows for individual needs.

Staff meetings. School and district staffs meet to work as teams on instructional problems.

Professional reading. Each school district should provide comprehensive professional resources such as books, journals, and inservice films selected to expand the skills and backgrounds of teachers in art and art education.

Visits and demonstrations. Opportunities for teachers to see techniques of instruction or teaching materials in actual use, demonstrations of art lessons, visitations, and videotaped art lessons are among the most effective means for encouraging good teaching

practices. Constructive help can be given to teachers by providing time during school hours for them to observe superior teachers in action.

Travel. School systems are acknowledging more and more the values of travel. They are providing credit for travel, which enriches a teacher's background in art and cultural understanding.

Art-related work experience. Work experience in fields related to art often improves professional expertise. This includes the teacher-painter or teacher-craftsman who produces on a professional scale. A major exhibition of a teacher's work should be considered evidence of professional growth that is equivalent to the publication of a book.

Teacher exchanges. The school district benefits through the infusion of new ideas that is the result of teacher exchanges. Broadened experiences can be gained within a school district as exchange teaching assignments between schools in varying socio-economic areas are arranged, thus providing for study of differences between environments. To realize the greatest value from such exchanges, teachers return to their original school assignment, bringing back new experiences and ideas.

Research in art education. Recent studies in art education indicate that common practice in this field has seldom been scrutinized objectively. Most existing research may be described as either historical or philosophical. Research is needed for continuous improvement in the quality of instruction. Experimental centers or learning laboratories should be established by school districts interested in developing model programs that include research. Here, model programs will serve as laboratories for testing and evaluating changes in the teaching of art. Special assistance should be provided by master teachers, consultants, and administrators. Teacher preparation should include training in analyzing the literature of the field and in developing simple research strategies to enable teachers to subject their own behavior and that of their students to more realistic examination.

Conclusion

The responsibility for implementation of this Framework rests with offices of county superintendents of schools and school districts. These agencies must take the initiative locally to review existing art programs and to activate procedures for curriculum development and instructional change. Implementation requires teachers as well as administrators to modify existing curriculum structure, school organization, and the utilization of staff resources. The development of a new art education program requires the continuing involvement of teachers, educational researchers, school administrators, art curriculum specialists, and practicing artists.

Making decisions regarding art programs requires an understanding of the nature of the students to be educated and of the communities in which they live, a vision of the kind of life that is worth leading, and the contributions that art makes to a worthwhile life. The program described in this Framework should serve as a basepoint for such understanding. The teaching of art at every grade level requires a planned curriculum that is taught by competent and enthusiastic teachers. It must also be supported by adequate facilities and resources for instruction.

At this time there is no single principle or technique for achieving the continuity that must be maintained in art programs. The main point to keep in mind is that continuity and sequence are necessary conditions for effective art learning.

Each of the four components developed through art education provides a continuum of experiences from the time a child enters school until he reaches adulthood. Neglect of any aspect at any level can result in failure to achieve the goal of producing aesthetically responsive citizens who are capable of making art in all its aspects an essential part of their lives.

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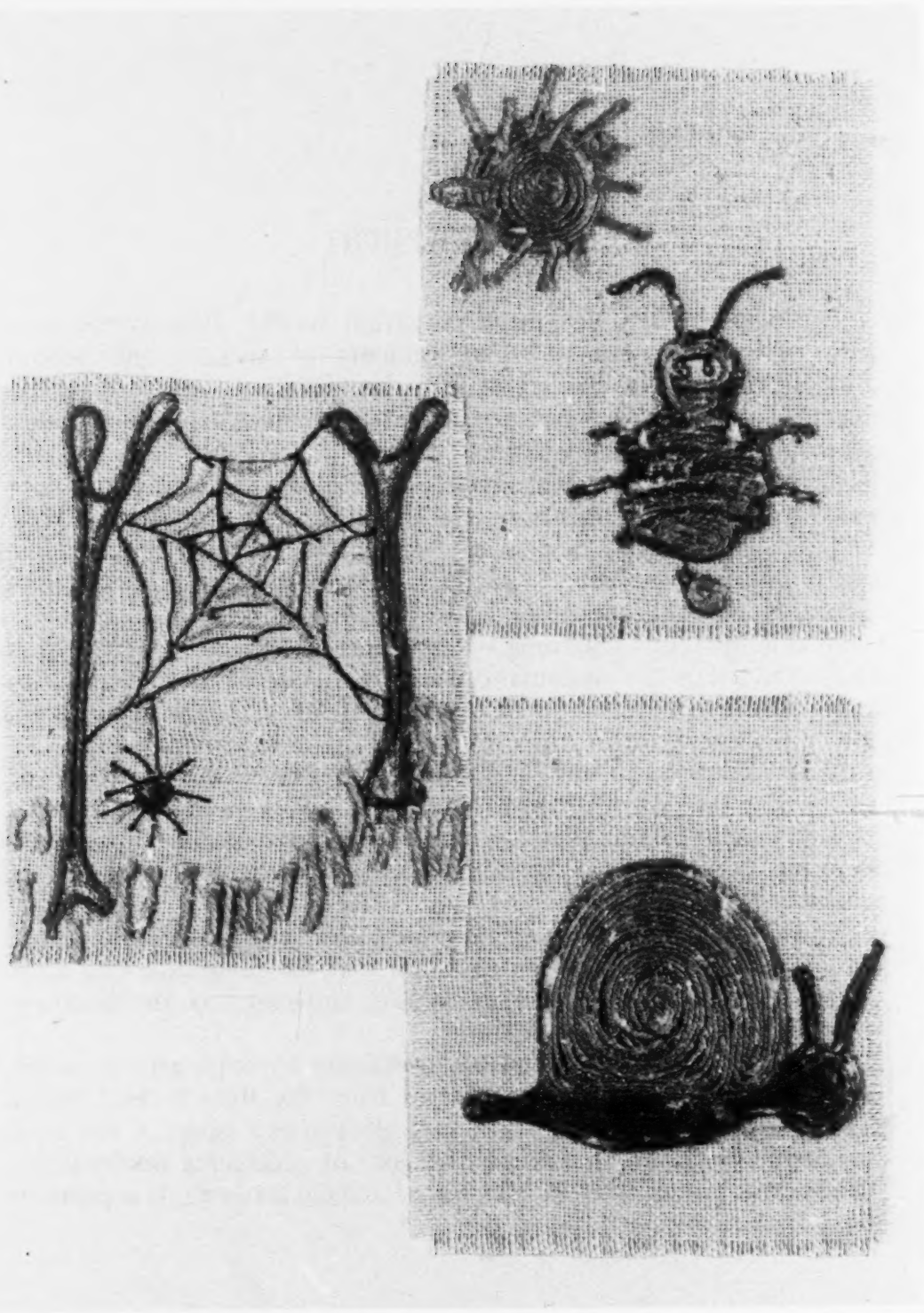

String drawings by Mike Inby, age 6; Shannon Glody, age 6; and Pattie Sanchez, age 6
Colton Joint Unified School District

Expression is cultivated through direct personal experiences with art media and involves those skills that enable children to communicate ideas, images, symbols, spirit, and feelings in visual forms.

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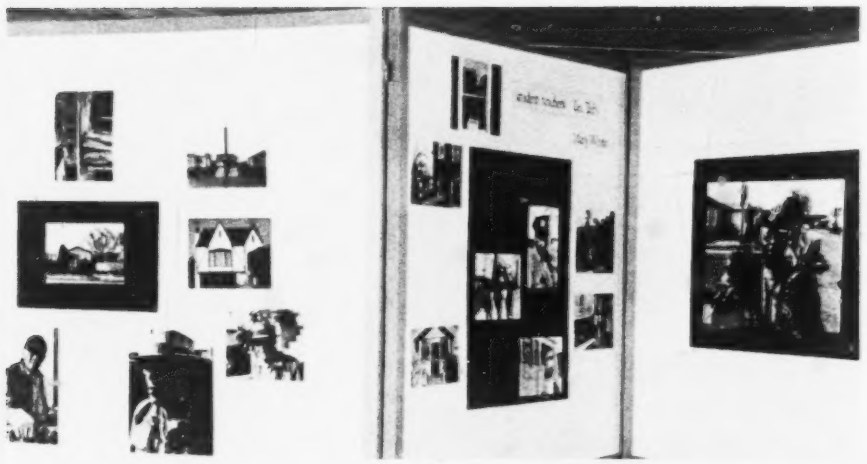

A collection of photographs taken by students at Oakland High School on display in the lobby of the State Education Building in Sacramento